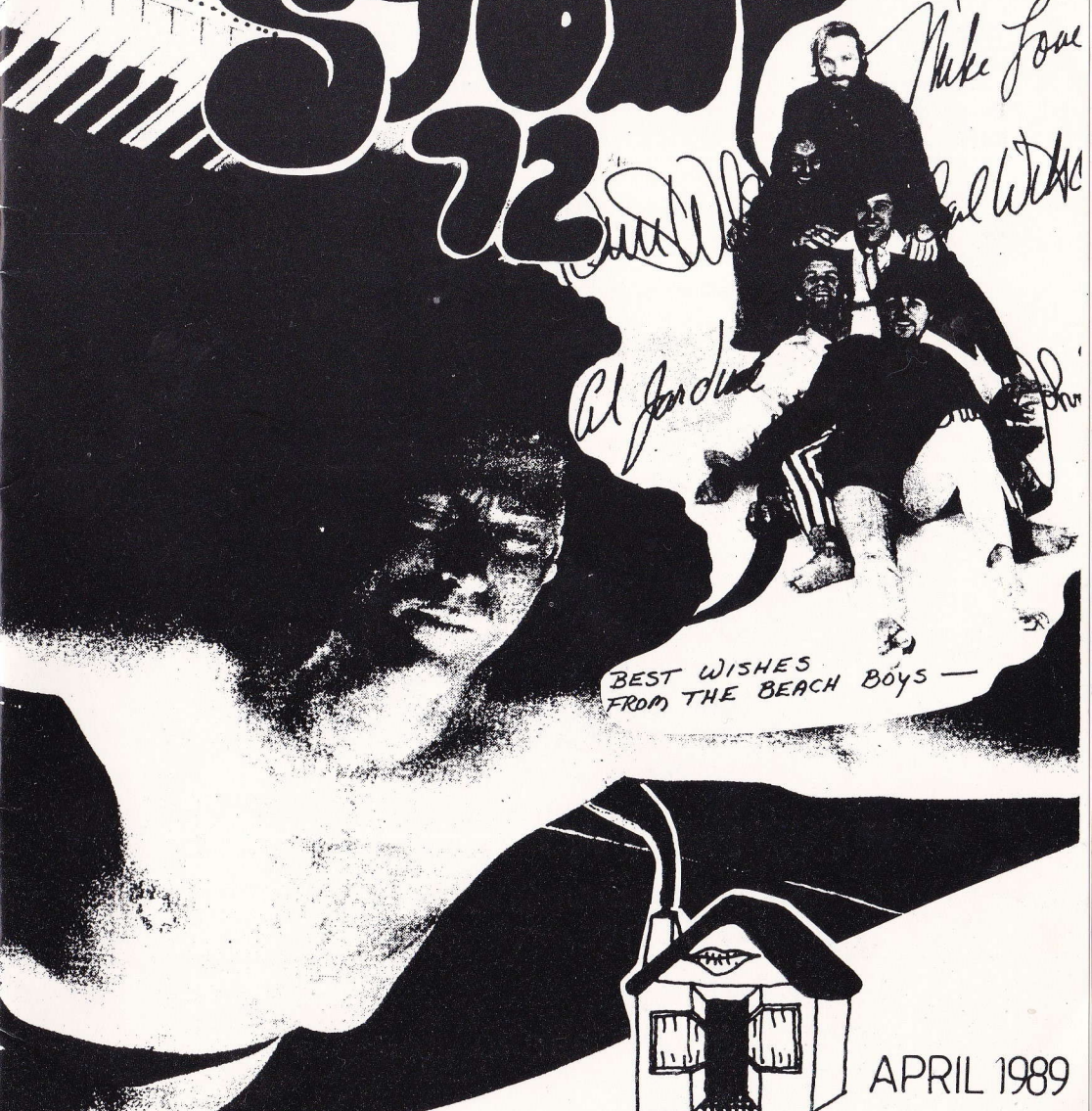


Beach Boys STOMP 72

Still I Dream...



Mike Love

Paul Wilson

Al Jardine

BEST WISHES
FROM THE BEACH BOYS —

APRIL 1989

BEACH BOYS STOMP - APR '89

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SUBSCRIPTION RATES:

(per six issues)

United Kingdom	£ 7.50
Europe/EEC countries	£ 8.00
Europe/Non-EEC countries	£ 9.00
United States	£ 9.00
Australia/Japan/Far East	£10.00

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EDITORIAL

The Japanese release of PET SOUNDS has caused much rumpus in the world of Beach Boys fandom. The latest word we have is that it will eventually come out in the U.S. and U.K. without the two extra tracks - "Unreleased BKG's" (from "Don't Talk (Put Your Head On My Shoulder)" and "Hang On To Your Ego"). So the advice is if you can lay your hands on a Japanese copy do so or you may later regret it. Rockaway Records in Los Angeles & Arizona is worth checking out first.

We also hear the Beach Boys have signed a deal with Capitol Records that should see at least three new songs released this year - plus maybe some more new music from Brian.

Hope you like the new hard cover STOMP that started with Issue 71. Any extra money we make from increased subscriptions we are happy to spend on improvements to our magazine or to try and bring you some super raffle and auction items for our annual Convention.

If you've sent money for STOMP folders please be patient as we do need a certain number before we can order. We need your support in this type of venture to make it viable. So if you haven't ordered yours please consider ordering at least one to make the effort worthwhile. Remember, it will keep all your back issues in order and in pristine condition. Please send all folder orders to P.O. Box 103, Farnham, Surrey, GU10

3QG and not the Stomp address.

Talking of back issues, apart from all those still available we can now, for the first time, offer photo copies of any back issue from the following list at the moderate cost of 10p per two pages (plus postage).

BACK ISSUES AVAILABLE: 57, 59, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71. £1.50 per copy overseas add 50p per copy.

PRINTED BY: R J Hurford & Sons (Printers) Ltd., 122 High Street, Wealdstone, Harrow, Middlesex HA3 7AL. Tel: 01 427 0166.

PHOTOCOPIES OF THE FOLLOWING NOW AVAILABLE: 1, 2, 3, 4 @ 50p each. 5, 6, 7, 10 @ 75p each. 8, 9, 11, 12, 15, 17, 19, 20 @ £1.00 each. 13, 21 - 30, 32 - 48, 58, 60, 61 @ £1.20 each. 14, 16, 31, 52 - 56 @ £1.40 each. 49, 51 @ £1.60 each. 50 @ £2.20. No 41 was our Dennis Wilson tribute issue and No 50 was a 40 page special. All orders for these to the usual STOMP address please.

Speaking of special issues, we will soon be putting out a limited edition Convention 88 special packed with photo's of Brian at the Convention, numbered 1 - 500. From this issue you will be able to order photographs of Brian and maybe yourselves. These issues will only be available separately and will not be included in your subscription. Keep watching this space.

MIKE

Belated birthday greetings to Mike Love who was 48 last 15th March. We forgot to mention it last issue. I bet he wishes we'd forget it altogether.

CONVENTION 1989

Following on from the information given in 71, tickets should be available shortly as follows:

1988 Convention attendees who can provide a ticket number	£ 4.00
All others	£ 5.00
Remember, should there be any tickets left unsold	£10.00

Please make cheques payable to beach Boys Stomp, send them to PO Box 103, Farnham, Surrey, GU10 3QG, and ensure that you include an SAE of at least 6" x 3½".

Don't be too concerned if you don't received you ticket by return as I am having to give most of my time to other things at the moment.

ROY GUDGE & MIKE GRANT

-oOo-

STOMP FOLDER UPDATE

In the mention in STOMPS 70 & 71 we did say that we would be unable to proceed with the folders until we had advance orders and payment for at least 100 units. With some adjustment by Mike and myself we have now arrived at the situation where I am happy to place our order. This is being typed in mid-March but I cannot say at this moment when delivery may be due. This at least keeps you in touch with developments.

ROY GUDGE

-oOo-

BEACH BOYS TOUR DATES.

May 19 Louisville, KY;
May 20 Cincinnati, OH; May 21 Atlanta, GA; May 28 San Diego, CA;
July 4 New York, NY; and September 3 Bristol, CT.

Mike Whyers US fan club UK Rep. 17 Broadstone Hall Road South, Reddish, Stockport, Cheshire, SK5 7DQ.

When PET SOUNDS was released back in 1966 the sleeve was adorned with black and white photos of the Beach Boys, minus one, struttin' their stuff Samurai-style in Tokyo. Ironic then that the first whiff of that album in CD format should emanate from the self-same place twenty three years on. No doubt you have read the intriguing tale concerning this release in these very pages - about how the disc has now been withdrawn and how, consequently, various bods are raking in the yen by way of its built in rarity factor. Ah, so. (Do they really say that?)

Ok., what do you get for your £250 (or whatever the going rate is now)? Well, for a kick off you get about three hectares of paper, one side of which is mostly filled with, no doubt, highly informative text. Trouble is it's all in Japanese which is both intriguing and frustrating, but until such time as I get it translated (a distinct possibility) all I can tell you is that in the track notes the author says most about "Sloop John B" and least about "Unreleased Bkg's". T'other side gives us all the lyrics in both occidental and oriental scripts - including the famous "Hang On To Your Ego" - and these are mostly accurate apart from the occasional typo.

The songs are in the same order as the original album right up to the dogs and train, then come the two "bonus" tracks of which more anon. The sound quality is, as you would expect, excellent (I should think so too at £250 - Pip) with one or two reservations. I guess I was expecting too much from the first track but with recorded material of this age true fidelity means accurately reproducing the tape hiss inherent on the original recording - and this is what you get on the intro to "Wouldn't It Be Nice". There it is in all its glory along with the slight distortion on the vocals here and there but the song also sounds a little "flat", somehow lacking in depth. Now in my day (silly old fool - Pip) a master tape was exactly that - the final mix of a song, usually put onto $\frac{1}{4}$ tape, from which there was no deviation or alteration. But on this version of "... Nice" there is a distinct edit just before Mike Love comes in with his badly double-tracked "Maybe if we think and wish and hope and pray etc". On the version to be found in the MADE IN USA CD however, the edit is virtually undetectable but one of Mike's vocals has been dropped for the first few words of his section. The question is, what backroom chappie at Capitol or wherever has been mucking about with Brian's masterpiece? The track also sports a crummy fade, a fault shared by other cuts as well - pity to spoil the ship for a ha'porth of tar.

"You Still Believe In Me" redeems the situation somewhat with more depth, more positive bass, clear harpsichord and pristine finger bells; "That's Not Me" follows in a similar vein. All percussion instruments on the album have become much more detailed, so much so that sometimes, as on this track, they become almost too obtrusive whilst many of the vocal double tracking is revealed as slightly tatty - sorry Mike it's you again this time with "... so I packed up and split for the city." Hey, these guys are human after all!

"Don't Talk" is as lovely as ever while the drumming on "I'm Waiting For The Day" should be reported to the eardrum health and safety officer. Same goes for the attack on the snare in "Let's Go Away For Awhile" which otherwise has its many intricacies revealed in superb clarity. "Sloop John B", "God Only Knows" and "I Know There's An Answer" hold no surprises but, once again, are elevated to greater heights by the very nature of the CD format. You know the nattering that goes on in the first few bars of the bridge in "Here Today"? Well now you can hear a bit more - it occurs after the line "Well I'm not saying you won't have good luck with her" - fascinating stuff huh? "I Just Wasn't Made For These Times" remains a superb track - I would love to hear it without the vocals, there is just so much going on.

Of all the cuts on PET SOUNDS I suppose the title track is the one I could most easily do without but it is still an intriguing piece and what is that hissing noise that appears three quarters through for about three bars? "Caroline No" is the last of the original tracks and is, incidentally a "cleaner" version than that found on MADE IN USA. It epitomises the feel of the whole album - did Brian deliberately save his favourite 'til last?

After the Amtrak commercial comes the "special" stuff - firstly the "Un-released Bkg's" (I've always known them as BV's meself) which are the intended backing harmonies for "Don't Talk..." and are as follows; first Brian counts in (in the correct tempo) then simply sings four descending falsetto notes holding the last one - it wavers. "Do it again" says the engineer (Chuck Britz?) "Yeah" says Brian. Then he counts in again but faster - not the song's tempo - then the group sing a lovely set of harmonies as only they can with Brian's notes at the top of the stack. It represents just the first three lines of a verse from "Don't Talk" but is eighteen seconds of pure joy. If you sing along with the section however, it is too fast and though it is great archive material the song was probably the better for its absence. Notwithstanding, the lads seem pleased with their performance - "Let's overdub that, next... next two... let's overdub that voice... O.K." Was it worth waiting for? Yup.

"Hang On To Your Ego" - essentially the same as "I Know There's An Answer" with the chorus going "Hang on to your ego, hang on but I know that you're gonna lose the fight" and with modified "do be do be do's" but I think the released version is probably the stronger. But, what the hell; this is history! "Bark, bark" (rattle of chain), "Banana" says Marilyn, (does she want a re-take?) Finally, Brian comes in with a great idea - "Hey Chuck is it possible we can bring a horse in here without... if we don't screw anything up? I beg your pardon... oh, honest to God... (the last remark fades away). Follow that Phil Spector!

It will be interesting to compare this CD with whatever Capitol or persons unknown decide to release on a more official basis, but for me this very special piece of plastic will do nicely thank you.

CHRIS WHITE



REVIEW

Brian Wilson - Melt Away / Being With The One You Love 2.35
 'B' side written by Brian Wilson/Eugene E Landy/
 Alexandra Morgan. Produced by Brian Wilson.
 US Sire 7-27694.

Brian's second single from his solo LP which sort of sneaked out without a whimper, much too late after the failure of the "Love & Mercy" 45 to regenerate any interest in his fine album which deserved much more success than it achieved. "Melt Away" is possibly the best song on Brian's LP but not necessarily the best choice as a single to catch the attention of Radio Programmers. Surely "Meet Me In My Dreams Tonight" had all the right ingredients to be the next single - great intro, great chorus, great ending. It should have been released just as "Kokomo" was dropping down from number one. But things are never as they should be are they?

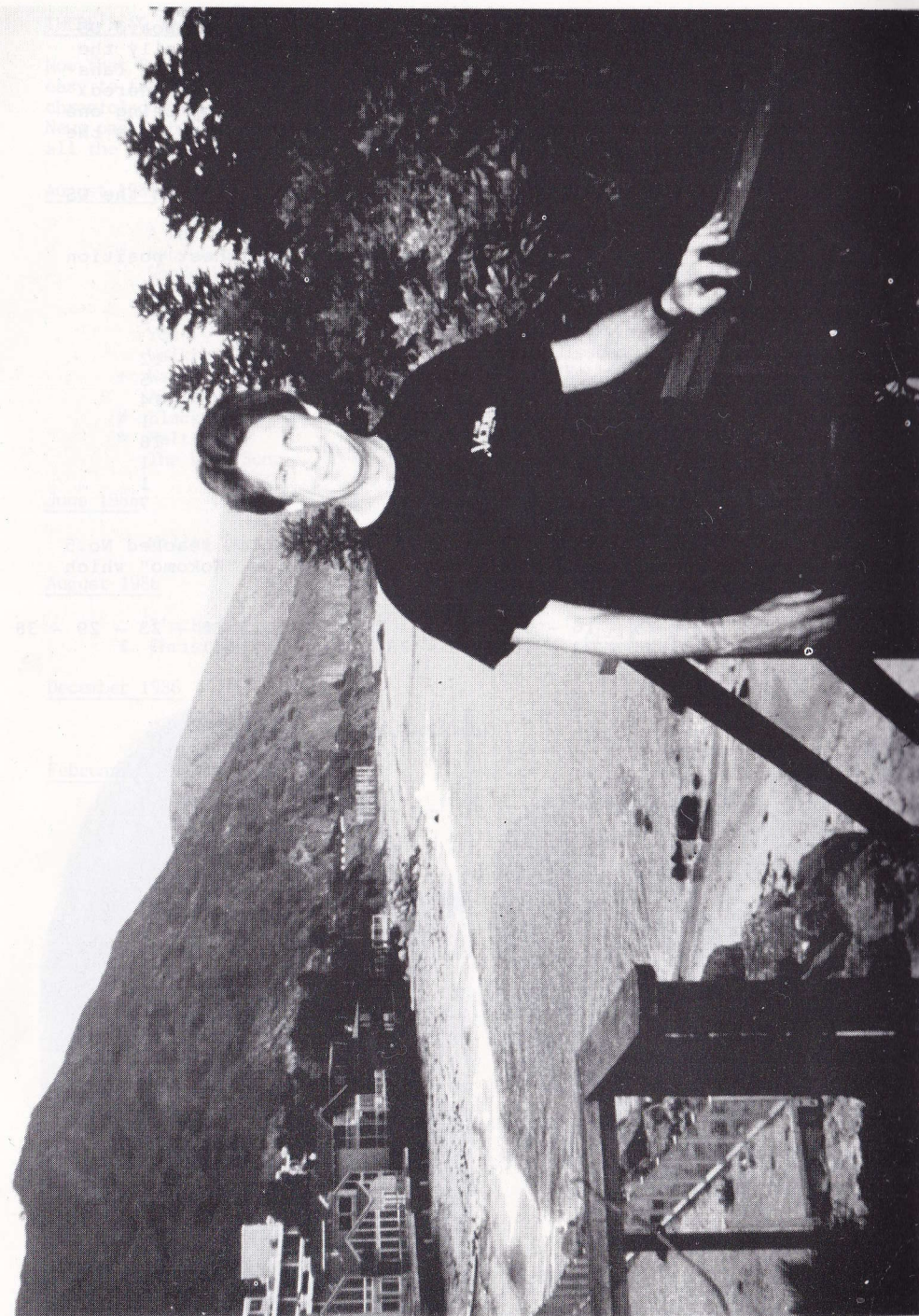
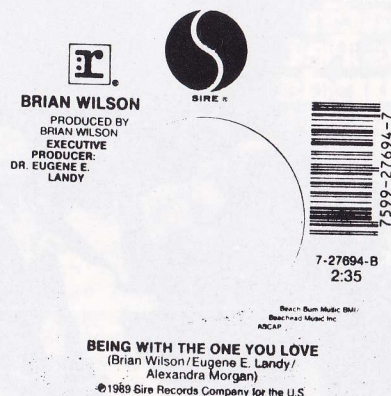
Nevertheless, "Melt Away" still sounds terrific to me, a definite Brian Wilson classic, plus we have the bonus of a non-LP 'B' side.

"Being With The One You Love" is no throwaway either. Drum intro starts off like "Be My Baby" but soon develops into something else, uptempo with some great Brian Wilson vocals. Brian sings of how important it is to be with the one you love and I think he means it. That's three non-LP 'B' sides Brian has given us and at the moment I prefer it to both "Too Much Sugar" and "He Couldn't Get His Poor Old Body To Move", but then I'm always grateful to hear any new Brian Wilson song. "Being With The One You Love" had an earlier title of "Doing Time On Planet Earth" and would not have sounded too out of place on his album. Rumours we hear are that Brian will do a second solo album and, having heard a couple of songs "Hotter" and "Heavenly Lover" that didn't make it onto the first LP, he already has a good start. Keep them coming please Brian.

The single is available from Record Corner, 27 Bedford Hill, Balham, London - cost £2.90 inc. p & p (UK). It doesn't look like there will be a second UK single so get this one quick before it disappears.

MIKE

-oOo-



KOKOMO - A SUCCESS STORY

11th March 1989 was the last week "Kokomo" appeared on the Billboard US Hot 100 singles chart. This completed a 28 week run that is easily the best showing ever for a Beach Boys 45 on the Hot 100. Quite a few fans dismissed "Kokomo" as a piece of fluff but the facts cannot be ignored. "Kokomo" was a big hit in most countries, the UK chart placing being one of the least impressive. In this age of declining single sales it's the first Beach Boys single for over 22 years to sell over a million.

Here is a list of the top ten Beach Boys singles for longevity on the US charts:

	Year	Weeks on Chart	Highest position
1 Kokomo	'88/'89	28	1
2 Surfin' USA	17 in '63 + 8 in '74	25	3
3 Beach Boys Medley	'81	18	12
= 4 Rock 'n' Roll Music	'76	17	5
= 4 Surfin' Safari	'62	17	14
= 6 I Get Around	'64	15	1
= 6 Come Go With Me	'81/'82	15	18
= 8 Help Me Rhonda	'65	14	1
= 8 Good Vibrations	'66	14	1
= 8 Surfer Girl	'63	14	7

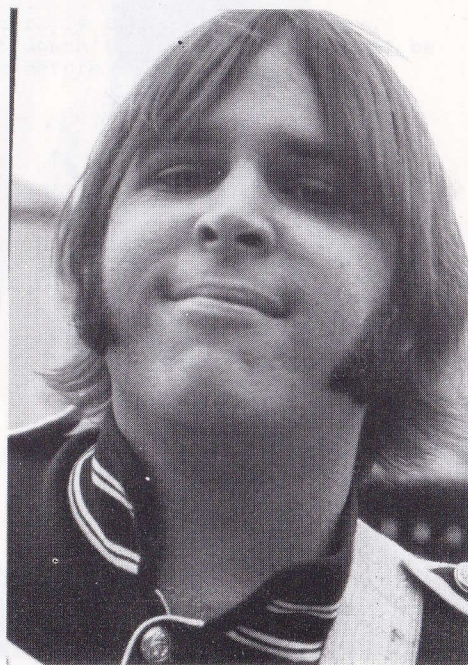
Longest charting UK single was "Cottonfields" in 1970 which reached No.5 and spent 17 weeks on the chart. Full chart run down for "Kokomo" which began on 3rd Sept 1988 is as follows:

96 - 78- 58 - 40 - 31 - 25 - 16 - 6 - 2 - 1 - 2 - 6 - 11 - 16 - 23 - 29 - 38
38 - 44 - 48 - 50 - 56 - 66 - 72 - 70 - 73 - 78 - 93 - OFF.

MIKE



THE BEACH BOYS receive Billboard's Top Single Award for their disk, "I Get Around," from Billboard's West Coast advertising manager, Bill Wardlow, prior to their leaving for personal appearances in Hawaii.



© Peter Reum Collection.

THERE'S SO MANY

Now that Brian's album rests firmly on our turntables or in our CD players, it's all too easy to forget the years - yes, years - of anticipations and false starts that we've chronicled since autumn 1985. Anyone who wants to relive those months can do so via the News pages, but we thought it might be useful to have, gathered together in one place, all the song titles associated with the project. This is how it all unfolded...

August 1985

- A Bad Time Soon Forgotten
- * Baby Let Your Hair Grow Long
- Wondering What You're Up To Now
- What's Wrong With Starting Now?
- I've Been Through This One Before
- You
- Walking On Water
- + Water Builds Up
- Angel
- Black Widow
- * Melt Away
- The Lost Song

June 1986

Miller Time

August 1986

- I'm Broke
- \$ Christine

December 1986

Still I Dream Of it (new version)

February 1987

- # Let's Go To Heaven In My Car
- So Long
- * Little Children
- Heavenly Bodies
- Magnetic Attraction
- Spirit Of Rock & Roll

April 1987

= Too Much Sugar

August 1987

Sunday Morning In The City

October 1987

- * Night Time
- * I Walk The Line
- < Living Doll
- Just Say No

NOTES:

- * Title appears on album
- + Incorporated into "Let's Go..."
- # Title changed to "Let's Do It Again"
- \$ Became "Living Doll"
- # First Sire 45 A-side
- = First Sire 45 B-side
- < Issued as free flexidisc with Barbie Doll
- > Became "There's So Many"
- @ B-side of "Love And Mercy" 45

December 1987

- > Up In The Sky
- * Rio Grande

April 1988

- * One For The Boys
- * Let It Shine

June 1988

- * Love And Mercy
- * There's So Many
- * Meet Me In My Dreams Tonight
- Let's Do It Again
- @ He Just Couldn't Get His Poor
- Old Body To Move.

AGD

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what the papers said

Release of Beach Boys' 'Pet Sounds' on CD expected by end of summer

By Jeffrey Ressler
Rolling Stone

Mixed vibrations are in the offing for Beach Boys fans: the band's 1966 milestone "Pet Sounds" should make its often-postponed arrival on compact disc in the United States by this summer, but plans for release of the unfinished and long-storied 1967 follow-up, "Smile," have been scrapped.

Although most of the Beach Boys catalog has yet to be made available on CD, both the "Pet Sounds" CD and the reconstruction of "Smile" were low priorities for the band during the past year, as Brian Wilson pursued a new solo career and "Kokomo" became the Beach Boys' first Number One single in more than two decades.

Creative conflicts also delayed "Pet Sounds." Wilson wanted to include previously unreleased tracks on the CD, but the other Beach Boys vetoed the idea. Wilson, who produced the original tracks, hoped to close the CD with an a cappella harmony segment, some brief studio banter and the song "Hang On to Your Ego," which evolved into "I Know There's an Answer" on the original album.

While band members argued, the enhanced master tapes of "Pet Sounds" were accidentally shipped to Capitol's affiliate in Japan, Toshiba/EMI. There thousands of CDs with the additional tracks were manufactured and were briefly available before being recalled.

When the CD is released in the United States, it will be a true mono mix, like the Japanese CD, but without the bonus cuts, says Tim Devine, A&R director at Capitol Records. Devine adds that about a dozen other Beach Boys titles on CD will slowly follow "Pet Sounds" into the stores. More uncertain is the fate of "Smile," Brian Wilson's could've-been masterpiece, which was shelved in 1967 when Wilson began sliding toward nervous collapse as a result of drug abuse.

© Peter Reum Collection.



Brian Wilson, surrounded by his fellow Beach Boys

Last summer producer Andy Paley, who has worked with Wilson on several projects, and engineer Mark Linnett scoured the Beach Boys' vaults and Capitol's warehouses to uncover whatever existed from the "Smile" sessions. They found parts of a symphonic suite about the elements and a song called "Do You Like Worms?" along with familiar material, such as "Cabinessence" and "Heroes and Villains," which eventually showed up on subsequent albums.

"I weeded down about 150 tapes," says Linnett, who acknowledges that "a lot of the material was a long way from completion." "Smile" could have added up to about three albums," adds Paley. "There never was any real order to it, so Brian said he'd like to put it all

on CD and let people program their own 'Smile.' Almost any order we listened to it, it sounded great."

Sources close to Wilson say he would need at least three solid months to compile and complete "Smile," and it is still possible that work on the mythic album might eventually begin again. Wilson, however, is said to be more interested in working on other projects, such as a second solo album. He and his therapist, Eugene Landy, are now writing songs for an upcoming Beach Boys album, to be released on Capitol. The album will also include several previously released songs that have been used in movies. The label reportedly shelled out \$500,000 in advance for the soundtrack compilation on the condition it include at least three new tracks.

.....Don't hold your breath, but the latest Capitol plan has eight early Beach Boys albums due on four "two-fer" CDs this summer, such as *Surfin' Safari* and *Surfin' U.S.A.* coupled together. *Pet Sounds* (as a single mid-line CD) is now planned for "sometime this summer", possibly July.....

Brian Wilson

"... The most incredible album in the history of music...this will change your life."



R. BINGENHEIMER - KROQ

Dear ICE:

After close to almost two years in the waiting, what a treat it was to find a copy of the scarce Japanese import of *The Beach Boys' Pet Sounds* CD with bonus tracks on it. I was anxious to hear the sound quality on what many people feel is one of the greatest albums ever made. I thought back to the March 1988 ICE in which independent engineer Mark Linnett clearly states that there was quite a bit of tape noise on *Pet Sounds* but there was enormous potential for it.

Once again, confusion prevails with this CD, as the Japanese import sounds absolutely stunning. There's no tape noise to be heard at all, and the sound is full and bright. The bonus tracks sound great, too. For the first time I can truly hear Brian Wilson's original vision of this landmark album. I have no reason anymore to listen to my vinyl album even though it's a high-quality European import. Since the master tapes were sent to Japan (from America), I'm assuming that when it's released here--will it happen in this lifetime?--it'll sound just as good.

I have also just purchased the Australian four-CD box set called *The Capitol Years* featuring nine of the *Pet Sounds* tracks. They're in fake stereo and clearly sound inferior to the Japanese import. This shows that the only remastering done on this album for CD was at Capitol in Los Angeles. I find it ironic that Capitol was stating the release of *Pet Sounds* as far back as the summer of 1987, and here we are in 1989. It's finally here, but it took a foreign company to embarrass Capitol to finally get it ready for release.

Craig Rudnick
Encino, CA

PLATINUM SINGLES

Beach Boys, "Kokomo," Elektra.

Joe Cocker & Jennifer Warnes' "Up Where We Belong," Island, their first.

GOLD SINGLES

Chicago, "Look Away," Reprise.

Beach Boys, "Kokomo," Elektra.

Pat Benatar, "Love Is A Battle," Chrysalis, her second.

Bobby Brown, "Don't Be Cruel," MCA, his second.

Phil Collins, "Groovy Kind Of Love," Atlantic, his second.

BEACH BOYS: "Pet Sounds." Wouldn't It Be Nice; You Still Believe In Me; That's Not For Me; Don't Talk Put Your Head On My Shoulder; I'm Waiting For The Day; Let's Go Away For Awhile; Sloop John B; God Only Knows; I Know There's An Answer; Here Today; I Just Wasn't Made For These Times; Pet Sounds; Caroline No. (Capitol T2458).

Let the adjectives roll! A superb, important and really exciting collection from the group whose recording career so far has been a bit of a hotch-potch. At last they seem to have found their direction, under the clever guidance of Brian Wilson, and this should gain them thousands of new fans.

Instrumentally ambitious, if vocally over-pretty, "Pet Sounds" has brilliantly tapped the pulse of the musical times. "God Only Knows" is a standard gem with its glorious hymnal feel; "Pet Sounds" is a fascinating instrumental track. "Wouldn't It Be Nice" is fresh.

Far and away our LP of the month. Don't miss it.

The Del Dords

Scott Kempner's Desert Island Discs:

"The thing is, they don't represent my favorite artists, because some of them have not made my favorite albums. What I'd really want to do is make compilation cassettes, but..."

1. **Today** — The Beach Boys. "The rockin' side with singles, ballads on the second side."
2. **Funhouse** — The Stooges: "The most ferocious, dangerous record ever."
3. **Pet Sounds** — The Beach Boys. "The most beautiful record ever."
4. **Golden Decade** — Chuck Berry. "Gone through four copies. The guitar bible."

by PENNY VALENTINE

JUST OUT in America is a brand new spanking hot Beach Boys LP called "Pet Sounds."

THIRTEEN TRACKS of Brian Wilson genius, packaged in a nice cover of the Beach Boys looking benignly at some pretty hungry pastel goats.

EACH TRACK has that lovely distinctive smothered Wilson sound as though they're all singing through sugar cotton wool.

THE WHOLE LP is far more romantic than the usual Beach Boys jollity. Sad little wistful songs about lost love and found love and all around love. In the midst of all this I found the inclusion of "Sloop John B" something of an irritation.

BUT NEVER mind. Brian, obviously heavily influenced by his travel into the sounds he got on "Caroline No."—that hazy summer effect—has produced, arranged, written and sings on each beautiful track.

ONE DISMAL note to the proceedings. So far E.M.I. records in England have no plans to release this ahead-of-its-time LP.

The Beach Boys were in Capitol's Studio B in Hollywood.

Beach Boys, APRIL

By Brett Milano
Special to the Globe

WORCESTER — It wasn't the ultimate in fun, fun, fun; but it wasn't a letdown either. And it

MUSIC REVIEW

wasn't hard to guess what Chicago and the Beach Boys

were going to deliver at the Centrum last night: Lots of hits, and lots more hits. The past 15 years have seen both groups change from creative forces to party bands, and last night showed both groups in strong, latter-day form: Doing the obvious, but doing it well.

There was, however, one transcendent moment, and that was the appearance of Brian Wilson. The Beach Boys' elusive leader has been in and out of the band for years; sometimes just stumbling through gigs. But last night the band turned the stage over to Wilson for a brief set from his recent solo album, and he was up to the task. "Love & Mercy" and "Melt Away" found him singing better than he has for many years; and the songs held up as innocent gems in the classic Beach Boys mode. For longtime Wilson fans, that was more than enough to make the night.

Elsewhere, their opening set was typical Beach Boys: A little show-biz hokum (what other band has cheerleaders?); some spirited harmony, a few chances for brother Carl Wilson to shine (notably on "God Only Knows"); a lot of time-honored hits. Nowadays this band deals mainly in memories; at least they're good memories.

Track by track:

WOULDN'T IT BE NICE: Probably the best track on the whole record. They've got to release this as a single—it reeks of being a number one! It's slightly up-tempo cool music about togetherness in the most un-nauseating way.

YOU STILL BELIEVE IN ME: High upright piano and castanets. Words about how he can't believe the way his girl keeps on coming back. Shades of "Caroline No."

THAT'S NOT ME: Pretty song about the ambitions of going to the big city and being lonely once there. There are strange fade-outs during this.

DON'T TALK: Brian's voice sounds like a violin string and there are some lovely church organ harmonies.

I'M WAITING FOR THE DAY: Great drum and then strange hurdy gurdy effect. It suddenly stops and then gently drifts into oboe and strings. Rather meandering little song.

LET'S GO AWAY FOR A WHILE: Moody instrumental. SLOOP JOHN B: Their hit record rather spoils the mood. But on the whole this is definitely the better of the two sides.

GOD ONLY KNOWS: Nice woodwind and muffled bells. About not knowing what to do without her. After the first track, my favorite. The harmonies at the end of this are a joy.

I KNOW THERE'S AN ANSWER: Slight social comment song with tambourine and strange opening key.

HERE TODAY: Very simple arrangement. Improves when the chorus of famous "la la la's" come in.

I JUST WASN'T MADE FOR THESE TIMES: Sad little clip clip song that goes on a bit. Nice ending.

PET SOUNDS: A beautifully held back Latin American-influenced arrangement, on a cool shuffling instrumental.

CAROLINE NO: Probably the key to the whole LP. After this comes a very odd noise of dogs barking and trains going through the station. But after this they can be forgiven.



Wilson... drug cure

Beach Boy drugs doc is banned

THE mind doctor who rescued former Beach Boy Brian Wilson has been banned from practicing for two years.

Top psychologist Eugene Landy, 54, denied sexual misconduct with a woman patient in California.

But he admitted prescribing drugs illegally and surrendered his licence.

Landy helped Wilson beat drink and drug problems by taking control of his mind 24 hours a day.

THE SUN

His name was Jim and he was taking an "extended lunch hour" from work to be there. I dare say he wasn't the only one playing "hookey".

Some 200 fans patiently ringed a black asphalt parking lot on a sweltering Thursday at Hollywood's Tower Records store. The September 1 event: to see Brian Wilson in person.

Inside, only one record played from 1.00 to 4.00 pm, BRIAN WILSON. The store (seen behind Van Dyke Parks in "The Beach Boys - An American Band" video) was set-up to receive Brian. Outdoors, a 12' x 12' (3.6 x 3.6 metres for the metrically minded) painted mural of the LP cover faced Sunset Boulevard with "Brian Wilson" in neon lights. Brian had been by earlier to inscribe the artwork "To Tower - Brian Wilson".

Inside, media reporters with videocams of every breed stalked the aisles for prey - I spied Dr Landy being buttonholed by two different crews.

The line to see Brian formed outside. I took my place and met Jim who had taken advantage of his boss's vacation to extend his lunch on this special day. As always, men far outnumbered women in the line - as they do at concerts or in letters/articles in STOMP. Whatever happened to those girls screaming for the Boys in the '60s? Ten to fifteen people at a time were allowed to escape the hot (30°C or more) parking lot to enter a loading door to wait inside.

One aisle of the store was given over to Brian. He sat on a dais whose surface had been covered with cardboard "flats" of album artwork - Brian Wilson linoleum, as it were. A tall yellow backdrop with huge, 3-D lettering reading "Brian Wilson" was behind him along with artfully-placed album "flats" and a huge album cover photo.

Brian sat alone at a long table, flanked only by plastic cups and a king-sized bottle of mineral water. One fan at a time was permitted access to him. Some even stepped to his side of the table for photos and Brian seemed to take it all in stride. He was nicely-attired in a crisp, white open-throated shirt and a lightweight grey-green linen suit with cowboy boots. He was friendly and chatty, his voice steady and his gaze direct, though his hands trembled slightly as he autographed albums, CD's, books and magazines for people.

He signed an odd treasure of mine - a brick rescued from the rubble of demolished Gold Star Studios. Brian inscribed it "Brian Wilson Was Here" for me as well as signing my BRIAN WILSON CD.

He impressed me for a silly reason. My conventional name has an unconventional pronunciation which only my family gets right. Old friends have trouble with it. As Brian wrote "To -" on my CD, he looked up. "To who?" he asked. I told him my name and spelled it. To my surprise and pleasure, he repeated it perfectly - and said he liked it. So much for wanting to be named Wendy or Rhonda or Jennifer back in the '60s to be like the other girls...

Brian's stint at Tower was to end at 3.00; he stayed till 4.00 to accommodate all of his patient (and very hot) fans.

David Leaf was spotted skirting the crowd in the store, eagerly eyeing the proceedings. He must have been gratified to see numerous copies of his book in the hands of fans who wanted them autographed by Brian.

It was a special afternoon, one worth the wait.

I only hope Jim didn't get fired after his 3½ hour "lunch hour"...

LAURI KLORAS

Dear STOMP

I trust that all you "Stompers" have been paying heed to those pearls of wisdom that Michael Feeney Callan deigned to shower upon you (Letters, STOMP 70). You must realise how privileged you are to have the benefit of such a pompouss advice.

Joking apart, precisely why this Mr. C should think that anyone gives a toss what he considers to be the literary merits of the STOMP contributors, and John Tobler in particular, completely baffles me. Of course he's got a right to an opinion - what I do find objectionable is his totally condescending manner of expressing it.

Quite honestly, it would do us a service if you were to exert your editorial powers of censorship as Mr. C suggests and save us from such self-opinionated tirades as his.

I have no axe to grind for or against John Tobler, but to attack him as Mr. C does is preposterous, considering John's championing of the Beach Boys for so many years. While I cannot say that I've agreed with everything John has written in that time, I do have to agree with his assessment of BRIAN WILSON, the album it's no PET SOUNDS. OK - great - Brian's made an album - that in itself, I'm sure, has been partially responsible for the more than reasonable reviews the album has received, however, it is no classic as some would have us believe, and definitely not in the same class as recent "come-backs" by other artists.

For me, a disappointing feature of Brian's songwriting over the past ten years has been a heavy-handed, sluggish beat which has become more and more predictable and obvious, whereas, twenty years ago, Brian's percussive "experiments" added so much to the unpredictability of PET SOUNDS.

The fact is that Brian has chosen to release an album for public consumption and he cannot ask that appraisal of the work should take into account the delicate state of his mental health on the basis that adverse criticism could have a detrimental effect. Brian has not asked for such conditional approval - only Mr. C is asking that. How presumptuous of him to assume responsibility for Brian's well-being. Brian is not well - anyone listening to recent interviews with any degree of objectivity can deny that - but the last thing I believe he needs is sycophantic protection. That attitude has led more to Brian's demise than honest criticism. For goodness sake allow Brian to have some dignity and stop treating him like a senile old fool, requiring to be pampered and lied to about his abilities. Brian's past work alone ensures his position as a major artist - Mr. C does Brian a dis-service and can only detract from those achievements. His contrived poeticism; the "I love Brian Wilson in the wishful way love is" nonsense is much more offensive than anything that the "villainous" Mike Love ever did or said.

My only regret in writing is that it serves to invest Mr. C's drivellings with a credibility they definitely don't deserve.

Editors, to the bridge.....!

ARCHIE DUNCAN

No need, here comes Mr Tobler himself...

Dear STOMP

With reference to the thought-provoking letter from Michael Feeney Callan, thank you for agreeing that I'm "a nice guy". Callan's well thought out and brilliantly argued contention that I and others are over-published, over-rated and potentially damaging is interesting, but completely unsupported by facts. Compared to whom am I over-published? Compared to whom am I over-rated? Callan himself? Maybe that's the key to a letter from a critic (published where?) and sometime (read unsuccessful, perhaps) biographer. To suggest that I am dangerous to Brian Wilson is close to libellous. I first met Brian in 1977, when I attempted, with extremely limited success, to interview him for a radio programme to which I contributed. He was not in good shape. The next time I met him was in 1987, after his less than epic performance as a guest onstage with the Moody Blues, when I tried to exchange a few words with him, got him to autograph (barely legibly) an album and had my picture taken with him. Once again, his mental health was somewhat at odds with that of normal people. On the day before last year's unforgettable convention appearance, I was the channel through which the message was passed on that Brian needed an electric piano - Mike Grant will confirm this. If I was positively dangerous to Brian, as the Jayne Mansfield biographer (!) suggests, why would I bother to pass on the message? In the past, I have collected messages from Carl and Bruce which have been broadcast at conventions, and I have supplied (without charge) any information, interviews, etc., relating to the Beach Boys which I have come across to STOMP.

My review of Brian's album was not intended to be damaging at all - on the contrary, I said that it included two genuinely excellent tracks - but the problem which any fanzine experiences is a lack of objectivity, and having written the first of the recent BB biographies, I suspect I'm better placed to be objective than anyone else attached to STOMP. On the same page as Callan's ego-tripping letter is the end of a concert review by Alan Boyd, which reads "There was a period a few years ago when they seemed to resent what had become of the Beach Boys and their career, and this resentment often showed up onstage in the form of short sets, unlistenable performances and a general disregard for their audiences". Not that far from my observations about the last Wembley Arena gig by the group, which also found some disfavour with STOMP.

I don't write these things to enhance my popularity (although I might accuse Callan of attempting to enhance his popularity by his often toadying letter) but to provide a picture of what I see and hear from my vantage point as someone who earns a living by writing. I'm not going to provide a list of the books I've written nor use the celebrity which Callan thinks writing a book gives him to comment in such a pompous manner on STOMP. To borrow a Q-ism "Who the hell does Michael Feeney Callan think he is?" STOMP is one of the better fanzines around, and its longevity gives it a certain superiority over some others. I've been involved with Mike, Andrew and Roy for about ten years now, and they all know what I think of their work - Andrew, for instance, needs spelling lessons, but I'm not telling everyone.

Mike knows that if I submit something to him, he can reject it if he wants - I don't insist on my contributions being given favours. STOMP, you're doing fine without a man who once spoke to Al Jardine.

JOHN TOBLER

-oOo-

Dear STOMP

I am sure I am not alone in being extremely disturbed by what Brian Wilson had to say in his interview in STOMP 71 with regard to the Smile tapes. I quote "Those tapes aren't long enough so we're going to throw them away - they want me to take them back, add voices, all that stuff... I don't think I want to." After several re-readings of the section I have managed to convince myself that "throw them away" does not equal "destroy". If it does then it is a tragedy that after twenty years of waiting we will be left with nothing - it will be a major loss to the music world to say the very least.

Assuming, however, that "we're going to throw them away" simply means to return them to the archives this is still a major setback. Clearly Brian's view prevailed as the Smile plan has been abandoned yet again and the question left hanging is why? Clearly, Brian feels he cannot face 'rejection' once more after all he's been through; he feels with Smile he's in a no-win situation. If he releases it as it was he feels the response will be - "We've waited 22 years and it's all little segments - what was all the fuss about." Alternatively if he 'finishes it' now he fears a response of "the 1980's additions destroy the mood of a 1960's album". After all he's been through these fears are very natural ones but I feel a couple of points must be made. Smile would not be a commercial success, 'whole' album or not, in the 1980's - the Beach Boys are not 'in' now (despite a one-off movie soundtrack success) and even if they were, SMILE is nothing like their current work - Brian should release it as a musical milestone rather than an attempt at a commercial success. In that case, it could be argued, why release it at all? The answer is simply because it is a musical milestone, a work of genius and deserves better than it's incomplete bootleg status. SONG CYCLE, another great album, was a commercial bomb but those who appreciate good music got to hear it properly and the same should apply to SMILE.

Finally, what if critics and fans were disappointed - critics and fans have shown their understanding of Brian's genius time and time again. We know SMILE is incomplete, we know bits of it are short but this means nothing - "Barnyard" is one of the greatest most beautiful songs I've ever heard, same applies to "I Love To Say Da Da" and the others, those who appreciate Brian Wilson would appreciate SMILE.

Success should not be measured in commercial terms, we have waited for twenty two years Brian, we love you and we love SMILE - release it and I promise you that you will lose not one fan, and you will gain many more. Moreover you will fill a gap in musical history.

AIDEN SIMINGTON

-oOo-

Dear STOMP

re: SMILE tapes

Isn't this becoming a 'dog in the manger' situation?

If Capitol don't want to release the tracks because they "Can't make any sense of them" (STOMP 71) well by George why not lease them to Rhino Records or Bam Caruso who wouldn't be concerned about such trivialities - i.e. have them released as an avant-garde package.

Otherwise I'm going in to them thar vaults myself. Stand well back.

MIKE 'PSYCH-OUT' KEMP

GAMEPLAN

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Suite 1K
Kings House
King Street West
Manchester
M3 2WY

Mr. Michael Grant
22 Avondale Road
Harrow
Middlesex
HA3 7RE

April 5th 1989

Dear Mr. Grant

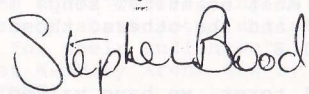
Last year, I was a member of the Beach Boys Stomp fan club which you run. I now work for a company in Manchester called Gameplan. We specialise in sending people to the USA to see sporting events and rock concerts.

As you may be aware, the Beach Boys will be playing at Yankee Stadium, in New York, at the July 4th Independence Day annual concert. We at Gameplan are offering your members the chance to travel with us for this big event. Please find enclosed details of this package we are offering.

I would be obliged if you could send me details of how we could promote this tour through the fan club.

I look forward to hearing from you soon regarding this package.

Yours faithfully



STEPHEN BLOOD
TOUR CONSULTANT, GAMEPLAN TOURS.

PROVISIONAL ITINERARY

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SATURDAY 30 JUNE

You depart London's Gatwick Airport on Virgin Atlantic flight VS 001 to New York's Newark airport.

This flight departs Gatwick at 16.15 and arrives in Newark at 18.55 local time.

On arrival in New York after clearing customs and immigration, you will make your way to the Quality Inn Sport's Complex.

We will arrange with the hotel for you to be collected from the airport by their own shuttle bus. The charge for this is \$5 which is payable to the driver, (not included in the tour cost).

The hotel is located in Lyndhurst, New Jersey, which is just 5 miles away from Manhattan. The hotel is within walking distance of the Meadowlands Sports Complex. Guest facilities include a restaurant, bar, swimming pool and all rooms are equipped with direct dial telephone and colour t.v.

SUNDAY 1 JULY

Today you can relax by the poolside, or take the DE CAMP bus into downtown Manhattan. The bus stops on the street corner outside the hotel and goes to the Port Authority Terminal in Manhattan.

You will then be able to see some of the many sights of the area, for example the World Trade Centre, Statue of Liberty, Empire State Building, etc.

MONDAY 2 JULY

Today we take you on a preview tour of the venue of the forthcoming Beach Boys concert. We have also included in the price, tickets to a major league baseball game. You will be able to watch the New York Yankees play the Milwaukee Brewers at Yankee Stadium.

The Yankee stadium is located in the famous Bronx area of New York.

TUESDAY 3 JULY

The day is free to look around Manhattan, or you can go shopping for gifts in one of the many malls that are located close to Lyndhurst.

WEDNESDAY 4 JULY-INDEPENDENCE DAY

Today you will be able to enjoy the great festival atmosphere that will be present in the Big Apple today. The city will be full of parties and celebrations for this big day in America. The day will be capped by your included ticket to the event of the year, the Beach Boys live in Yankee Stadium.

THURSDAY 5 JULY

Relax around the pool or go shopping for some last minute gifts, before making your way to the airport approximately 2 hours before departure for your Virgin Atlantic flight home. Your flight VS 002 departs from Newark at 20.20.

FRIDAY 6 JULY

Virgin Atlantic flight VS002 arrives in London's Gatwick Airport at 10.00 this morning. We hope you have enjoyed your holiday.

Transfers are not included in the following prices, because it is easier to get around on New York's excellent public transport system.

The cost for this trip is:

£549 per person based on double occupancy.

£649 per person based on single occupancy.

If you would like to extend your trip by a few days extra nights are available at a cost of £25 per person per night double occupancy and £50 per person per night single occupancy.

All correspondence to GAMEPLAN please.

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BEACH BOYS, Jan & Dean, Honeys/Spring/Monkees, plus all related surfin' groups, new lists are now available, containing 1,000s rarities, send SAE to David Wall, 4 Coronation Mount, Keighley, West Yorkshire, BD22 6HB (Tel: 0535 661487).

Up to 25 words : £1.00

Up to 50 words : £2.00

Addresses are free but the Editor's decision is final.

WANTED - "Surf's Up", Pierian Press book, updated David Leaf book, original '60s and '70s cuttings/articles. Following US original LPs wanted (must be in Ex/Ex condition) - "Shut Down Volume 2" (Capitol 2027), "Beach Boys Concert" (Capitol 2198), "The Beach Boys Today" (Capitol 2269). State price. Write to: Duncan Rogers, 26 Willow Road, Solihull, West Midlands, B91 1UE.

FRIENDS: Issue 4, written by fans for collectors and fans of Beach Boys/Surf music, is now available. 75p UK, £1 overseas payable to Lynn Mason, 47 Belfield Road, Etwell, Derby, DE6 6JL, England.

SURFIN' AGAIN. Jan & Dean read it! The Monkees read it! Papa Doo Run Run read it! So why don't you read it?? The issues of this Jan & Dean magazine are compiled with the help of Jan Berry and Dean Torrence and each number includes all the latest news on the duo; detailed record reviews; lyrics to unreleased songs; discographies, trivia, etc. Only £4/\$8 (cash please) for six all in English, bust-your-buns, Fun-in-the-sun bumper issues! Write to Danny Bossard, Gotthelfweg 9, 5036 Oberentfelden, Switzerland. DON'T MISS IT!

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SURFER'S RULE is the big surf music magazine from Scandinavia (all in English). Lots of Beach Boys, Jan & Dean, Honeys, Surfari's, Gary Usher, Ripchords, Dick Dale etc. Subscriptions £5 for 3 issues (cash please). Published 3 times a year. Please send money to: Goran Tannfelt, Grev Turegatan 71, 11438 Stockholm, Sweden.

THE DUMB ANGEL GAZETTE - \$6 US/\$7.50 Overseas per issue. No.3 (Potpourri) OUT NOW! The SMILE book, still available \$20 postpaid. If you dig Brian Wilson, you don't wanna miss this, Friends! Write to Domenic Priore, P.O. Box 4131, Carlsbad, CA 92008, U.S.A.

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NEWS

Early spring is traditionally a quiet time for hard BB/BW news, a fruitful period for rumour: we have both.

"Melt Away", to no-one's absolute surprise, has yet to register in the Billboard chart, and almost certainly won't as the disc is, a) receiving next to no promotion and b) very hard to find in the stores. However, Brian has been a busy boy of late, collaborating with Paul Schaffer on one track "Metal Beach" on the latter's LP. and coming up with "Daddie's Little Girl", apparently the theme to a new movie. As for a new album... well, don't hold your breath for this year.

The Beach Boys, meantime, have signed a \$500,000 deal with Capitol to provide the 'movie song' album, which will include three new cuts. (Our item last news page about them owing the three songs under the terms of the MADE IN USA deal was less than correct. Absolutely wrong, in fact.) To this end, the Boys have been into Capitol studios of late; titles to have so far come our way are "Make It Big" (a possible 45), "Peace Is Breaking Out All Over" (An Alan opus) and two oldies by the Coasters and the Dell-Vikings (Could the latter be "Whispering Bells", once touted as a follow-up to "Come Go With Me" some eight years ago?) It's possible that Brian may be working with the BB on at least one of the three new cuts.

The saga of the PET SOUNDS CD lumbers on, with no US release date set and copies of the now-you-see-it-now-you-don't Japanese escapee changing hands for prices of £50 +. The next BB CD is set to be SURFIN' USA... and Digital Audio's Spring/Summer '89 CD Guide lists SMILEY SMILE, complete with number (CAP C2-90035). Hmmm. Speaking of SMILE, the official CD project seems to have been re-consigned to the archives, but rumours abound concerning a bootleg CD. Don't get too worked up, though, as it's almost certainly going to be a CD issue of one of the two existing vinyl boots. (The mind boggles! - C.W.) However, yet more rumours speak of a SMILE 3 vinyl boot, with material fit to curl your toes.

QUESTION TIME: Whatever happened to the Spanish-language version of "Kokomo"? We know it's been recorded (with Brian's participation) - anyone out there seen one?

Everly Brothers/Beach Boys "Dont Worry Baby" single released in the UK on the 24th April. 7" No. MER 280, CD single No. MERCD 280.

New Beach Boys song "Make It Big" featured in the film Troop Beverly Hills.

Brian Wilson with many other artists has been involved in the recording of a single "Spirit of the Forest" for the benefit of the rain forests.

Adrian Baker has released a new 45 Endless Summer / Summertime City on the Ariola label No.112 082. The 'A' side is a nice Summertime ballad.

Stateside sources report that Dr Eugene Landy has lost his license to practice in California for two years; out of seven charges of malpractice brought against him, the doctor admitted one - prescribing drugs in violation of business and professional codes to a patient identified as "B.W." This event is unlikely to affect the partnership however and the film based on Brian's "recovery", starring Richard Dreyfuss as Dr Landy, seems to be forging ahead.

Andy Paley was recently in the UK, and granted STOMP an audience, the fruits of which will appear in forthcoming issues. It's good stuff, apparently.

And that's all for now. More trivia in June.



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